



**UNSW**  
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# MUSC1603

Materials and Structures of Music 2

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
John Peterson	<a href="mailto:j.peterson@unsw.edu.au">j.peterson@unsw.edu.au</a>	Thursdays, 12.00pm-1.00pm	Office 105, Level 1, Robert Webster Bldg	9385 4870

#### Lecturers

Name	Email	Availability	Location	Phone
Harrison Collins	<a href="mailto:h.collins@unsw.edu.au">h.collins@unsw.edu.au</a>	Harrison should contacted via email.		

#### Tutors

Name	Email	Availability	Location	Phone
David Taylor	<a href="mailto:sam@unsw.edu.au">sam@unsw.edu.au</a>	David should be contacted via email: <a href="mailto:david.anthony.taylor@gmail.com">david.anthony.taylor@gmail.com</a>		
Steven Machamer	<a href="mailto:sam@unsw.edu.au">sam@unsw.edu.au</a>	Steven should be contacted via email: <a href="mailto:smac02@optusnet.com.au">smac02@optusnet.com.au</a>		

### School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty

is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## **Academic Information**

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: *Music*

This core course extends your foundational knowledge of the materials, structures and processes of tonal music and of the application of harmonic and melodic practices in post-1800 composition and other styles including popular music and jazz. You will develop technical knowledge and skill in the analysis and application of melodic and harmonic elaboration, voice-leading, and musical form. Exercises in compositional craft provide the you with the opportunity to demonstrate initiative and creativity. The course develops core skills in musicianship and the ability to apply these in other areas of musical practice and research. Rhythm workshops will enable you to further develop your aural skills through the perception and execution of rhythmically complex music.

### At the conclusion of this course the student will be able to

1. master knowledge on the materials, structures and processes of tonal music beyond the foundational level
2. analyse diatonic melody, harmony and form in post-1800 msuical styles including popular music and jazz
3. apply knowledge and skills in melodic and harmonic elaboration, voice-leading, and music form in post-1800 musical style to core works
4. apply their developing musical knowledge and skill to music making, whether it be performing or composing
5. demonstrate core skills in musicianship, in particular, music literacy, score reading, and the execution of complex rhythmic structures

### Teaching Strategies

BMus and BA students attend a weekly one-hour lecture on music theory and harmony; a weekly one-hour tutorial based on developing aural skills; and a weekly one-hour rhythmic training workshop.

Lectures on music theory and harmony are augmented with sound recordings, powerpoint presentations, and in-class exercises which prepare students for the completion of set composition-analysis assignments. Aural tutorials involve in-class exercises as well as aural analysis of selected musical examples. Rhythmic training workshops provide intensive drills and exercises designed to develop rhythmic perception and execution.

## Assessment

**PLEASE NOTE: Students must achieve a 'Pass' mark for the Harmony (Lecture) component to be awarded a 'Pass' mark for the overall MUSC 1603 Course.**

Students are advised to regularly check Moodle for any changes or updates to details regarding assessment items and course components.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Auralia laboratory	15%	Not Applicable	4,5
Aural/rhythmic exercise	25%	Due dates will be advertised on Moodle.	5
Harmony portfolio	60%	Not Applicable	1,2,3

### Assessment Details

#### Assessment 1: Auralia laboratory

**Start date:** Not Applicable

**Details:** Auralia Test (10%). Student Progression through Auralia exercises and levels (5%). Progression monitored twice during session. Students will receive electronic feedback.

#### Additional details:

• **Auralia Assessment:** 15%

The Auralia work is an essential component of the course assessment, and allows students to develop the skills that will enable them to accurately identify melodic, harmonic and rhythmic structures as prescribed by the Auralia ear-training computer program. Students can develop their skills at their own pace and progress forward through more difficult levels as their abilities improve.

Assessment is based on two items:

1) **Rate of progress** is worth 5% of the mark. Progress, and rate of completion of exercises and levels, within the Auralia program will be monitored by the aural tutor, David Taylor, twice during semester. Monitoring occurs at random times during semester, so students are encouraged to maintain a consistent rate of progress.

2) **The Auralia Test:** this test be completed at any time with the time-frame set by David Taylor (the test may be open for three days, for example), but students may attempt the test only once during that time period. The Auralis Test will be set for completion during Week 11 of semester.

• The Auralia Test is worth 10% of the mark.

AURALIA Software (Essential):

The AURALIA 5 (CLOUD Version) ear-training software was purchased by all students who enrolled in MUSC 1602 Materials & Structures of Music 1 in Semester 1 2018. Students DO NOT have to pay

another fee when enrolling in MUSC 1603 Materials and Structures of Music 2 in Semester 2 2018 as the Auralia licence lasts for 12 months from the date of purchase.

**Turnitin setting:** This is not a Turnitin assignment

### **Assessment 2: Aural/rhythmic exercise**

**Start date:** Not Applicable

**Details:** This assessment comprises two components. (i) The Aural workshop – consists of one transcription exercise (10%) and one sight-singing test (5%). (ii) Rhythm workshop – consists of two class exercises (10%). Students will receive in-class coaching and oral feedback.

#### **Additional details:**

- **Aural Workshop (Tutorial) and Rhythm Workshop (Studio): 25%**

The Aural workshop helps gauge how well the student has developed their aural perception and command of the foundational musical knowledge through the course. Students will be given feedback on the progress of their aural development through reports on the following assessments:

1) one Transcription exercise, due Thursday 30 August (Week 6), 10%

2) a Sight-Singing Test, which will be held during normal Aural Workshop time, on Thursday 25 October (Week 13), 5%

The Rhythm Workshop focusses on the development of a better understanding of many aspects of rhythm in music via the intensive application of practical exercises in performance, rhythmic dictation exercises, and the opportunity to develop the skills needed when identifying and transcribing rhythm in selected examples from the literature of various musical styles.

Assessment is based on two class exercises given in Rhythm Workshop (students will be given notice one week before the assessment will be held), 10%.

### **Assessment 3: Harmony portfolio**

**Start date:** Not Applicable

**Details:** Portfolio of Harmony and Composition and an in-class test. Portfolio will be collected and assessed three times during session. Each assessment is of equal weighting. This is the final assessment task. Textual annotations, notes on Learning Management System, class discussion.

#### **Additional details:**

- **Harmony (Lecture): Portfolio of Harmony and Composition exercises: 60%**

Students will be assessed on the completion of two in-class tests and a compositional exercise, set by the lecturer, which are designed to develop the student's theoretical knowledge and musicianship while providing an opportunity for students to demonstrate their initiative and creativity.

Harmony (Lecture) Assessment is based on three components:

1) In-Class Test No. 1, based on materials discussed in Weeks 1-3, held during the normal lecture time on Tuesday 14 August (Week 4), 15%;

- 2) In-Class test No. 2, based on materials discussed in Weeks 5-7, held during the normal lecture time on Tuesday 11 September (Week 8), 15%;
- 3) Composition Exercise, due for submission via Moodle at 4.00pm on Friday 19 October (end of Week 12), 30%.

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

## Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

### ***Task with a non-integer percentage mark***

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore  $17 - [25 (0.05 \times 3)] = 13.25$

### ***Task with a percentage mark***

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore  $68 - 15 = 53$



- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,
- \* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:

<https://student.unsw.edu.au/special-consideration>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

# Course Schedule

[View class timetable](#)

## Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Lecture	<p>Harmony Lecture: Tuesday 24 July, 10am and 11am.</p> <p>Lecturer: Harrison Collins</p> <p>Introduction to the course. Revision of Cadences: Imperfect Authentic and Perfect Authentic; Half; Deceptive; and Plagal. How do melody and harmony combine to form a cadence?</p> <p>Please Note: Tutorials and Studios begin in Week 2.</p>
Week 2: 30 July - 5 August	Lecture	<p>Harmony Lecture: Tuesday 31 July, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <p>Minor keys: differences between natural, melodic and harmonic minor scales and the harmonies that can be derived from the notes available in each scale.</p> <p>Secondary dominant and secondary dominant 7th chords: revision of the theory discussed in MUSC 1602, with an emphasis on their use in minor keys.</p>
	Studio	<p>Rhythm Workshop: Wednesday 01 August, 10am, 1pm, 2pm, and 3pm, in G18.</p> <p>Tutor: Steven Machamer</p>
	Tutorial	<p>Aural Workshop: Thursday 02 August, 9am, 10am, 12pm, and 1pm, in G18.</p> <p>Tutor: David Taylor</p>
Week 3: 6 August - 12 August	Lecture	<p>Harmony Lecture: Tuesday 07 August, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <ul style="list-style-type: none"> <li>• Leading Tone triads, and Leading Tone 7th chords as either diminished 7ths or half-diminished 7ths.</li> <li>• Secondary Leading Tone triads and Secondary</li> </ul>

		leading Tone 7th chords.
	Studio	Rhythm Workshop: Wednesday 08 August, 10am, 1pm, 2pm, and 3pm, in G18.  Tutor: Steven Machamer
	Tutorial	Aural Workshop: Thursday 09 August, 9am, 10am, 12pm, and 1pm, in G18.  Tutor: David Taylor
Week 4: 13 August - 19 August	Lecture	Harmony Lecture: Tuesday 14 August, 10am and 11am, in G17.  Lecturer: Harrison Collins  • In-class test on materials discussed in Week 1-3; 50 minutes in duration, to be completed in the normal lecture time.
	Studio	Rhythm Workshop: Wednesday 15 August, 10am, 1pm, 2pm, and 3pm, in G18.  Tutor: Steven Machamer
	Tutorial	Aural Workshop: Thursday 16 August, 9am, 10am, 12pm, and 1pm, in G18.  Tutor: David Taylor
Week 5: 20 August - 26 August	Lecture	Harmony Lecture: Tuesday 21 August, 10am and 11am, in G17.  Lecturer: Harrison Collins  • In-class test returned to students, and discussion of results.  • Revision of non-harmonic tones.  • Secondary dominants in popular music and jazz.
	Studio	Rhythm Workshop: Wednesday 22 August, 10am, 1pm, 2pm, and 3pm, in G18.  Tutor: Steven Machamer
	Tutorial	Aural Workshop: Thursday 23 August, 9am, 10am, 12pm, and 1pm, in G18.  Tutor: David Taylor
Week 6: 27 August - 2 September	Lecture	Harmony Lecture: Tuesday 28 August, 10am and 11am, in G17.  Lecturer: Harrison Collins

		<ul style="list-style-type: none"> <li>• Modulation via Pivot Chord to Related keys (Part 1) - major keys only discussed.</li> <li>• Non-dominant 7th chords and their resolutions.</li> </ul>
	Studio	<p>Rhythm Workshop: Wednesday 29 August, 10am, 1pm, 2pm, and 3pm, in G18.</p> <p>Tutor: Steven Machamer</p>
	Tutorial	<p>Aural Workshop: Thursday 30 August, 9am, 10am, 12pm, and 1pm, in G18.</p> <p>Tutor: David Taylor</p> <ul style="list-style-type: none"> <li>• Transcription Exercise due.</li> </ul>
Week 7: 3 September - 9 September	Lecture	<p>Harmony Lecture: Tuesday 04 September, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <ul style="list-style-type: none"> <li>• Modulation via Pivot Chord to Related Keys (Part 2) - both major and minor keys discussed.</li> <li>• More examples of non-dominant 7th chords, and revision of diminished and half-diminished 7th chords.</li> </ul>
	Studio	<p>Rhythm Workshop: Wednesday 05 September, 10am, 1pm, 2pm, and 3pm, in G18.</p> <p>Tutor: Steven Machamer</p>
	Tutorial	<p>Aural Workshop: Thursday 06 September, 9am, 10am, 12pm, and 1pm, in G18.</p> <p>Tutor: David Taylor</p>
Week 8: 10 September - 16 September	Lecture	<p>Harmony Lecture: Tuesday 11 September, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <ul style="list-style-type: none"> <li>• In-class test on materials discussed in Week 5-7; 50 minutes in duration, to be completed in the normal lecture time.</li> </ul>
	Studio	<p>Rhythm Workshop: Wednesday 12 September, 10am, 1pm, 2pm, and 3pm, in G18.</p> <p>Tutor: Steven Machamer</p>
	Tutorial	<p>Aural Workshop: Thursday 13 September, 9am, 10am, 12pm, and 1pm, in G18.</p> <p>Tutor: David Taylor</p>

Week 9: 17 September - 23 September	Lecture	<p><b>Harmony Lecture</b></p> <p>Harmony Lecture: Tuesday 18 September, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <ul style="list-style-type: none"> <li>• In-class test returned to students, and discussion of results.</li> <li>• Discussion of final composition assignment.</li> </ul>
	Studio	<p>Rhythm Workshop: Wednesday 19 September, 10am, 1pm, 2pm, and 3pm, in G18.</p> <p>Tutor: Steven Machamer</p>
	Tutorial	<p>Aural Workshop: Thursday 20 September, 9am, 10am, 12pm, and 1pm, in G18.</p> <p>Tutor: David Taylor</p>
Break: 24 September - 30 September	Lecture	<p><b>Harmony Lecture.</b></p> <p><b>Assignment due.</b></p>
	Aural Tutorial	
	Rhythm Workshop	
Week 10: 1 October - 7 October	Lecture	<p>Harmony Lecture: Tuesday 02 October, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <ul style="list-style-type: none"> <li>• Periodicity, Phrase structure, Melody, and Cadence.</li> </ul>
	Studio	<p>Rhythm Workshop: Wednesday 03 October, 10am, 1pm, 2pm, and 3pm, in G18.</p> <p>Tutor: Steven Machamer</p>
	Tutorial	<p>Aural Workshop: Thursday 04 October, 9am, 10am, 12pm, and 1pm, in G18.</p> <p>Tutor: David Taylor</p>
Week 11: 8 October - 14 October	Lecture	<p>Harmony Lecture: Tuesday 09 October, 10am and 11am, in G17.</p> <p>Lecturer: Harrison Collins</p> <ul style="list-style-type: none"> <li>• More work on secondary dominant and secondary leading tone chords and their resolutions. In-class Analyses of examples from the literature.</li> <li>• More work on Modulation to related keys -</li> </ul>

		analysis of examples from the literature.
	Studio	Rhythm Workshop: Wednesday 10 October, 10am, 1pm, 2pm, and 3pm, in G18.  Tutor: Steven Machamer
	Tutorial	Aural Workshop: Thursday 11 October, 9am, 10am, 12pm, and 1pm, in G18.  Tutor: David Taylor
Week 12: 15 October - 21 October	Lecture	Harmony Lecture: Tuesday 16 October, 10am and 11am, in G17.  Lecturer: Harrison Collins  <ul style="list-style-type: none"> <li>• Final revision of non-harmonic tones, and other harmonic concepts to be included in the composition assignment.</li> <li>• Final comments on the course.</li> <li>• Composition Assignment to be submitted via Moodle by 4.00pm Friday, 19 October.</li> </ul>
	Studio	Rhythm Workshop: Wednesday 17 October, 10am, 1pm, 2pm, and 3pm, in G18.  Tutor: Steven Machamer
	Tutorial	Aural Workshop: Thursday 18 October, 9am, 10am, 12pm, and 1pm, in G18.  Tutor: David Taylor
Week 13: 22 October - 28 October	Lecture	<b>Tuesday 21 October: No Harmony Lecture.</b>
	Studio	Rhythm Workshop: Wednesday 24 October, 10am, 1pm, 2pm, and 3pm, in G18.  Tutor: Steven Machamer
	Tutorial	Aural Workshop: Thursday 25 October, 9am, 10am, 12pm, and 1pm, in G18.  Tutor: David Taylor  <ul style="list-style-type: none"> <li>• Sight-Singing Test.</li> </ul>



## Resources

### Prescribed Resources

#### **AURALIA** Software (Essential):

The AURALIA 5 (CLOUD Version) ear-training software was purchased by all students who enrolled in MUSC 1602 Materials & Structures of Music 1 in Semester 1 2018. Students DO NOT have to pay another fee when enrolling in MUSC 1603 Materials and Structures of Music 2 in Semester 2 2018 as the Auralia licence lasts for 12 months from the date of purchase.

#### **MOODLE:**

Materials will frequently be made available to all students via the Moodle website: log-in with your student ID and password, and select the MUSC 1603 Course Module. Students should monitor the Moodle eLearning module frequently for updates on assessments and also for class notes and for supplementary exercises.

#### **UNSW LIBRARY:**

Students should avail themselves of all the resources in the UNSW Library: information on Library services can be found at: <http://info.library.unsw.edu.au/web/services/services.html>

### Recommended Resources

#### **Textbook for Harmony**

Title: The Musician's Guide to Theory and Analysis

Author(s): Jane Piper Clendinning and Elizabeth Marvin West

Publisher: W.W. Norton & Company Inc.

Edition: 2nd Edition (3rd Edition is also available).

Year Published: 2011 (3rd Edition, 2017)

### Course Evaluation and Development

Student feedback on this course is gathered periodically and is always carefully considered with a view to acting on it constructively wherever possible. Feedback is gathered by various means including the formal MyExperience Surveys.

In light of previous feedback from students in this course, more emphasis has been placed on bringing the concepts from all components of the course into closer alignment (especially with regards to the weekly schedules for each component) in order to further consolidate the student's understanding of those concepts.

### Image Credit

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## **CRICOS**

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